1: Spier E-4,5 (1925-1926) 1930
(ca. 1860-1900) NR 10 Klamath NR 10

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told that this had any connection with the possibility of contamination from women's presence in the house, but I did not enquire. A gambler must fast if he wants success, and must begin the fast before he goes to fetch his charm. The blade will disappear if not properly cared for. The gambler carries the stuffed skin in his hand or places the blade in water at his side as he plays, or wets it from time to time. The frog's foot, wrapped in an odoriferous leaf, or a mole's foot,[113] is placed under the blanket or mat on which they sit while playing. My informant had never heard of putting the blades under the mat, as Barrett noted.[114] Luck is called dite satwa'ya; k!ai dite satwa'ya is literally, indeed no good luck.

Gamblers paint their faces, put strings of beads around the wrist, and attach little feathers to their hair, when they play in all seriousness. They sing as they play. The stakes are piled beside them. The side that loses, bundles up its gaming sticks and articles, carries them off to bury at a crematory, and sets out to seek spirit power for luck.

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The principal game is the four-stick game, called sŏ'kals, from sŏ'kla, to gamble, hence the gambling game par excellence. Gatschet[115] also calls it ape'lshna, to put the fingers forward (from speiluish, index finger) and shulshe'shla. It is played by men seated in two opposing rows. Two pairs of sticks are provided, with a circular mat or basket or a skin to hide them under. The sticks were described to me as nine inches long, two an inch in diameter, marked at the middle (these called cu'lsčs), and two only half as thick (sk̨o'tŏs). Culin describes a number of sets, of which the thicker sticks taper toward each end and are ornamented with parallel spiral lines at the middle, while the slender ones are closely wrapped with buckskin thongs for their whole length. From this they derive their name "wrapped up" according to Gatschet. The thicker sticks are made of mountain mahogany.[116] The hiding basket (p'a"la) is flexible and flat, hardly more than a circular mat; it is ornamented and has a bunch of deer dew claws attached to the center of the convex side. Blankets, mats, elk hides, or buffalo hides are sometimes used to hide the sticks; the last especially by rich men. Twelve short pointed sticks and two longer are provided for counters. These, contrary to the usual usage elsewhere, are not placed in a single group, but six of the shorter

[113] The latter according to Gatschet (1:134).
[114] Material Culture, 253.
[115] *Op. cit.*, 1:79.
[116] Culin, Games, 328–332; Dorsey, Certain Gambling Games, 23.

8:Spencer E-5 (1948-1949) 1952 NR10 Klamath NR10

latively, or rationally, between past and present. There is good evidence that the need for the power quest has not entirely disappeared, while on the mythological side, notions concerning the culture hero Kemu'kemps often recur.

The aboriginal power quest was highly formalized. Every Klamath, apparently regardless of sex, sought power frequently. While puberty was usually a starting point for these contacts with the supernatural, the power obtained could be lost and might be sought again. A series of related concepts existed: a sense of humility, fasting, a lonesome vigil, purification by sweating, and other elements encountered among many Indian tribes. The Klamath emphasized the inspirational song as evidence of the contact, and the word */ɬuw'i·s/* meant spirit song, spirit power, or the spirit itself, depending on context.[14] With the breakdown of the older culture, missionary activity from without and the consequent imposition of new values, the formalized behavior associated with the power quest fell away. But because it was highly individualized and unquestionably was an integrative factor in personality, it was not wholly abandoned. Probably the nativistic movements, the Shakers, the Pentecostalists, or the other emotional outlets permitted substitutions. One cannot gauge how widely persistent is a sense of individual rapport with the unseen world; certainly it is not discussed at the present time. The examples cited here are essentially unintentional expressions of older informants. Undoubtedly, these statements are an index to the emotions associated with the institutionalized aboriginal quest.

A paralytic woman, bedridden, aged about eighty, remarked as follows to me, "Every day I pray to the mountain. I lie here in my bed and I am sick and old and every morning I say to those mountains, I say, 'Bless me, help me.' I pray just like my mother taught me to do. I ask the river to help me. I say, 'River, help me; give me strength.' And I look over to that rock over there and I get help. My mother taught me to pray to rocks and mountains and to give some food to them before we eat. It's just like in the Bible. I dream of those mountains at night. They kind of help you when you ask it." She also recounts a visit to Crater Lake: "When I was young, I went up to Crater Lake with a woman I knew. She tied my eyes and led my horse, up, up. Then she said, 'Untie your eyes,' and I nearly fell off the horse. I saw a man standing on the water far away, just like in the Bible. He scared me so. I don't know who that was, but I like to think of that man now." The informant refers here to the common Klamath myth of water beings, visions of whom were apparently a significant part of the spirit quest.

Another older male informant gives a similar view of natural phenomena: "When I was young, I used to hear my grandfather and father talking. They said to me, 'You rustle around and get power; you pray to the rocks.' I never did, but once I was sick and I tried it. 'Help me, I am sick,' I said. Oh, it was good; they kind of made me feel good, them mountains did. Now I'm a real Christian [a converted Shaker] and I pray to God and Christ. Those things help you, but maybe it's the Devil that's working against God."

[14] Spier, 1930, pp. 94-100.